Signor Emanuel de Beaupuis

EMANUEL DE BEAUPUIS, born in 1860, at Naples, in which city his father was long a prominent figure in musical circles. At the age of twelve he was sent to the Conservatorium, where he remained until he was eighteen, his principal teacher being Beniamino Cesi, himself a pupil, and a favorite one, of Thalberg. On leaving the Conservatorium he made a series of successful professional tours through the principal towns of Italy, Egypt, France, and England. As a pianist Signor de Beaupuis is recognised as one of the most brilliant of the present day. As an exponent of Chopin he ranks high amongst our greatest pianists, whilst in the interpretations of the famous Composer Liszt, it is doubtful if he has ever had his equal.

The Melbourne *Argus*, in criticising a performance given by him in that city recently, says:—

"As a brassoo player Signor de Beaupuis takes exalted rank amongst the very best pianists that have ever visited these shores. On Wednesday evening he gave a farewell concert in the Town Hall, when his achievements at the pianoforte even surpassed any of the many brilliant performances to which he has accustomed us. It is rather in the modern romantic school of music than in the classical that he as a rule excels, but his first success at this concert was a musicianly reading, faultless both in execution and mental comprehension, of Beethoven's exacting "Waldstein" sonata. The rapid scale passages in the concluding prestissimo, which, owing to the difference in touch between the instruments of to-day and those of Beethoven's time, are now usually played with both hands in ordinary scales, were effectively given glissando, and upon a full-sized Bechstein concert grand. Chopin's Fantasie-Impromptu was added as an encore. The bit of the evening, however, was made in Liszt's enormously difficult transcription of Wagner's "Tannhäuser" overture, which, unless I am mistaken had never before been attempted in public here. When done justice to it is one of the most remarkable imitations, on a miniature scale, of course, of the grand effects produced by a full Wagnerian score that has ever been attempted upon the pianoforte, as, for instance, when towards the close of the overture the imposing primary theme is thundered out fortissimo, accompanied by the semiquaver passages for the strings—all of which has been faithfully reproduced by Liszt. But it is only a pianist of quite exceptional technique that can hope to successfully grapple with the numerous formidable obstacles that are met with page after page, and therefore to the credit of Signor de Beaupuis be it said that he came out of the trying ordeal with flying colors, and that a more dazzlingly brilliant performance has never been heard in this city."

As a Composer Signor de Beaupuis promises to occupy a prominent position, his various Compositions being marked by a delicate and original style.

Valse Impromptu in D flat, and Valse Caprice, are brilliant, though exacting Compositions, which will well repay the time spent in their study by any pianist who possesses the requisite technical gifts. They are quite in place in the programme of any Concert, however high class, as those who have heard them from the facile fingers of the Composer will readily admit.

His other Compositions are more popular in style presenting no difficulties to performers of even average attainments.

Compositions by Signor Emanuel de Beaupuis.

Valse Impromptu	Valse Caprice
Muriel—Graceful Dance	Stella—Mazurka Elegante
Irresistible—Gavotte	Minuet a l'antique
Marche Hongroise	Evening Bells—Nocturne

Flight from Pompeii—Galop.

—— Each 2/- Net. ——

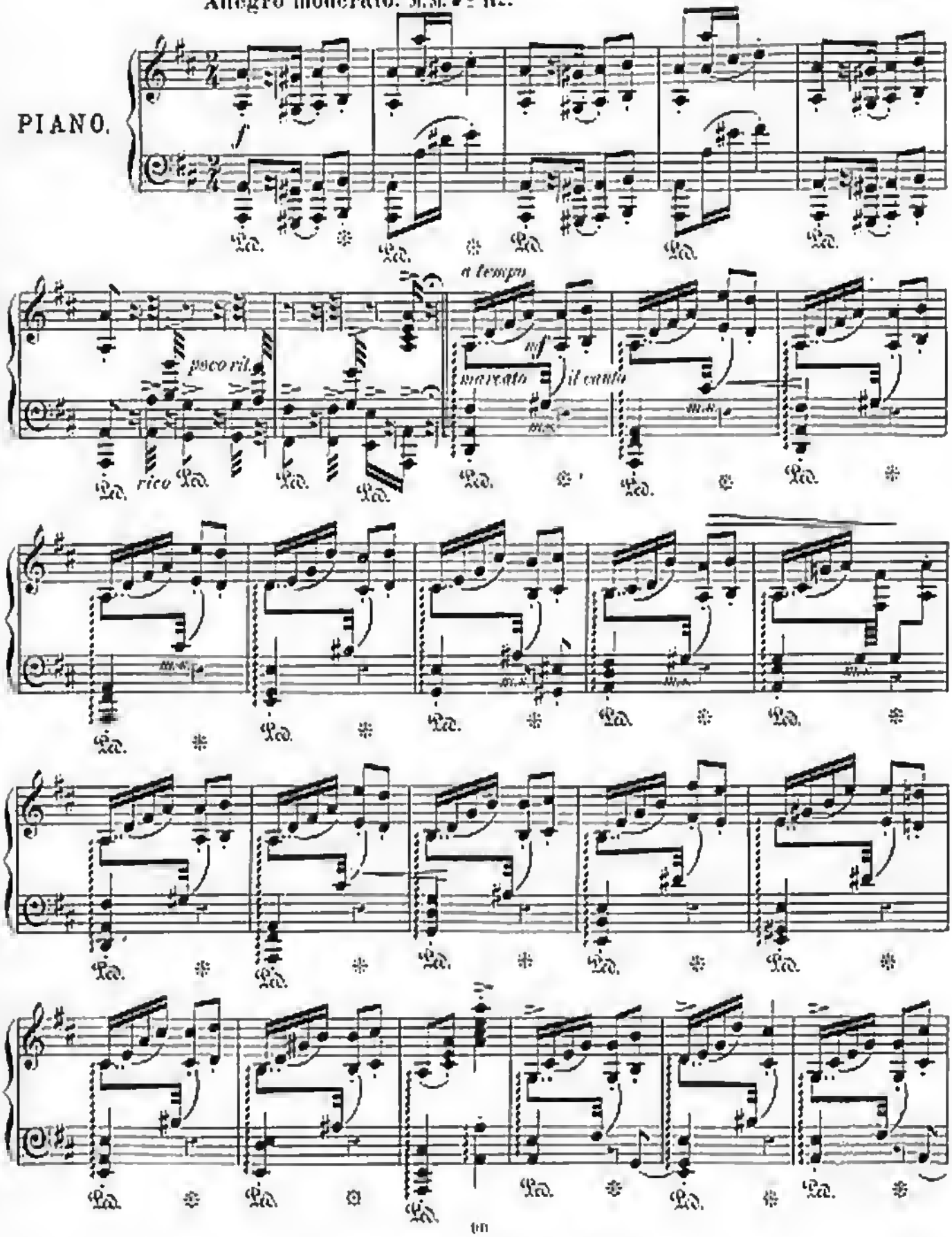
Published by JAMES S. KERR, 314 Paisley Road, GLASGOW.

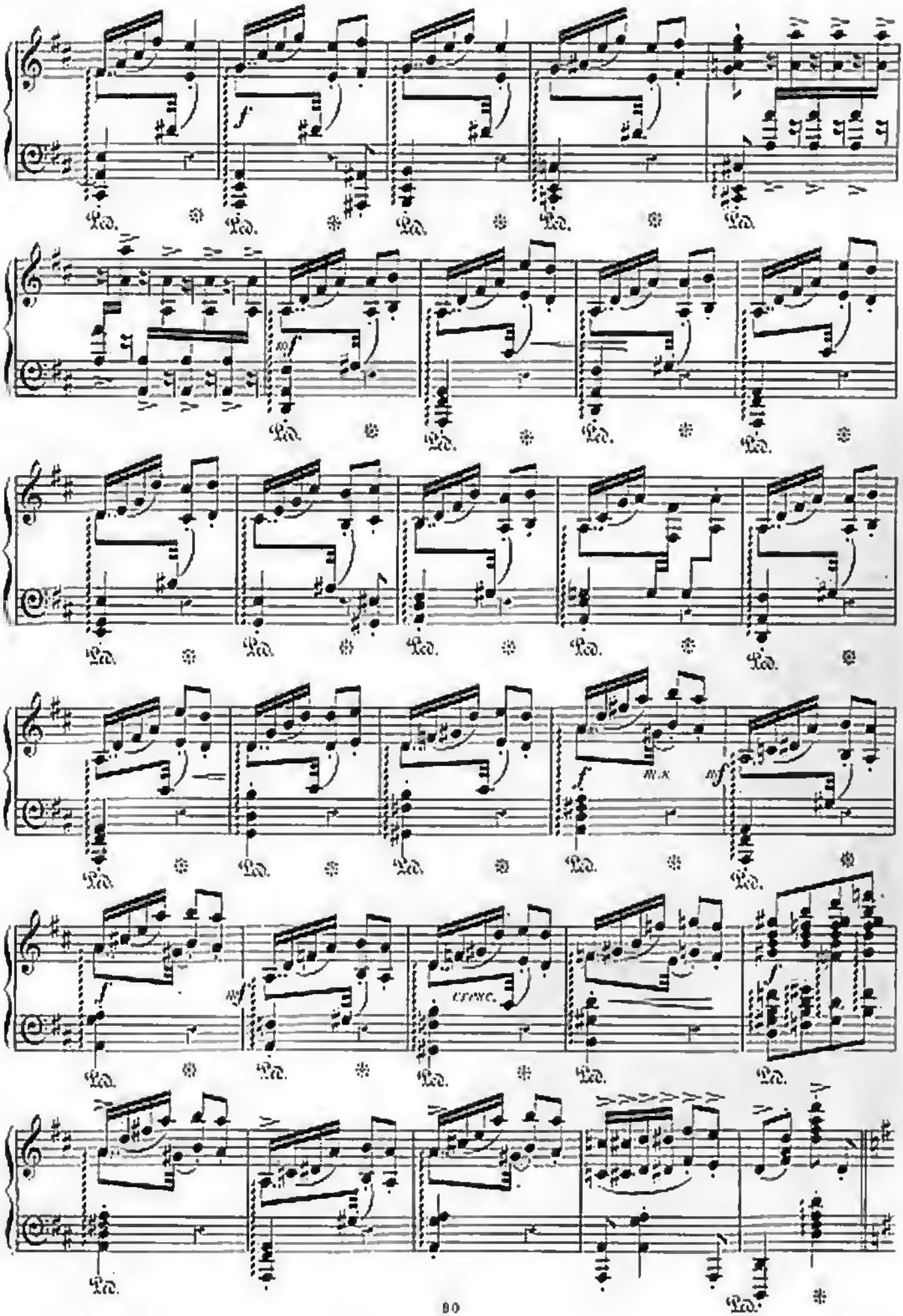
MARCHE HONGROISE.

E.de Beaupois.

Allegro moderato. M.M. ♩= 112.

PIANO.

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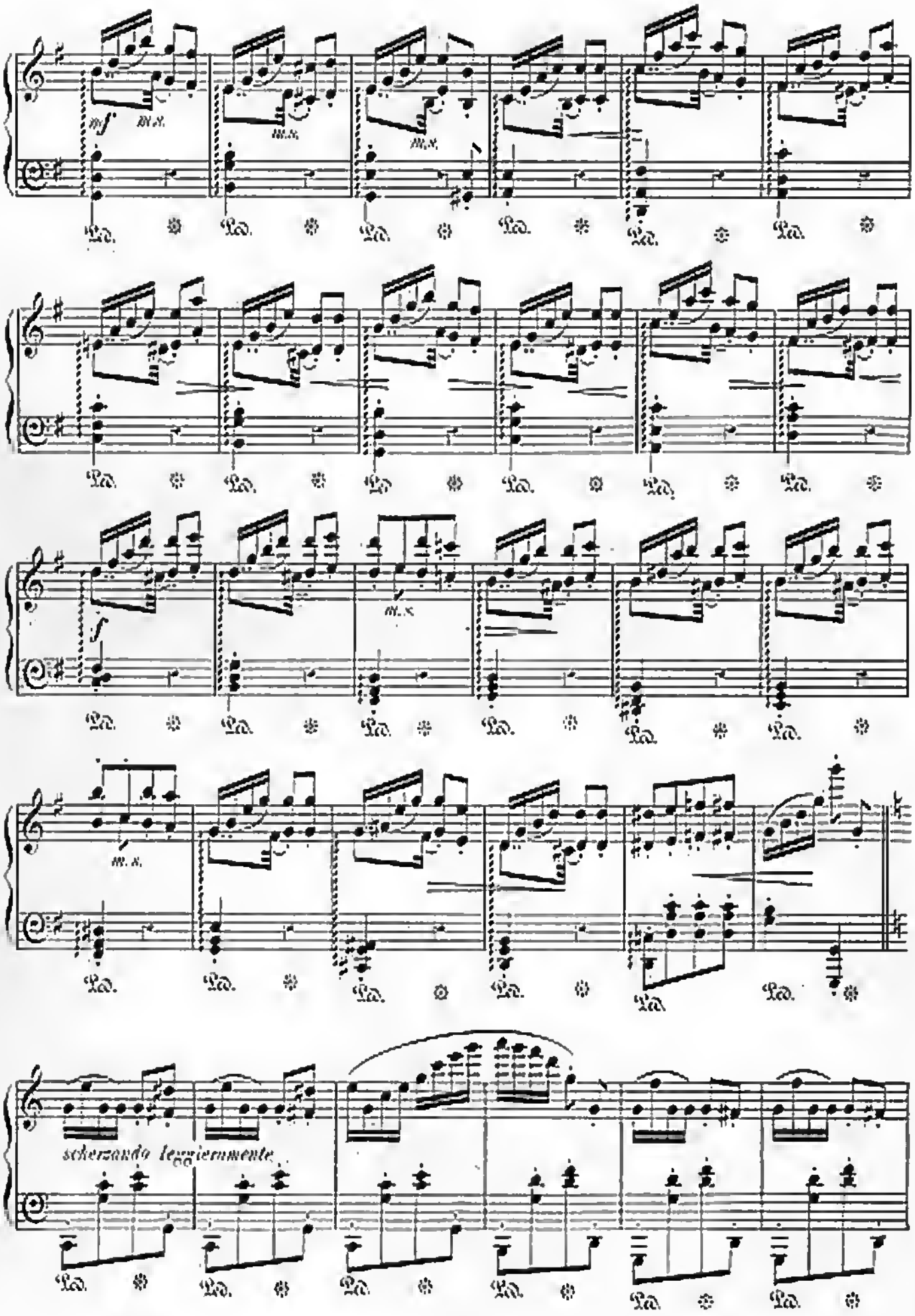
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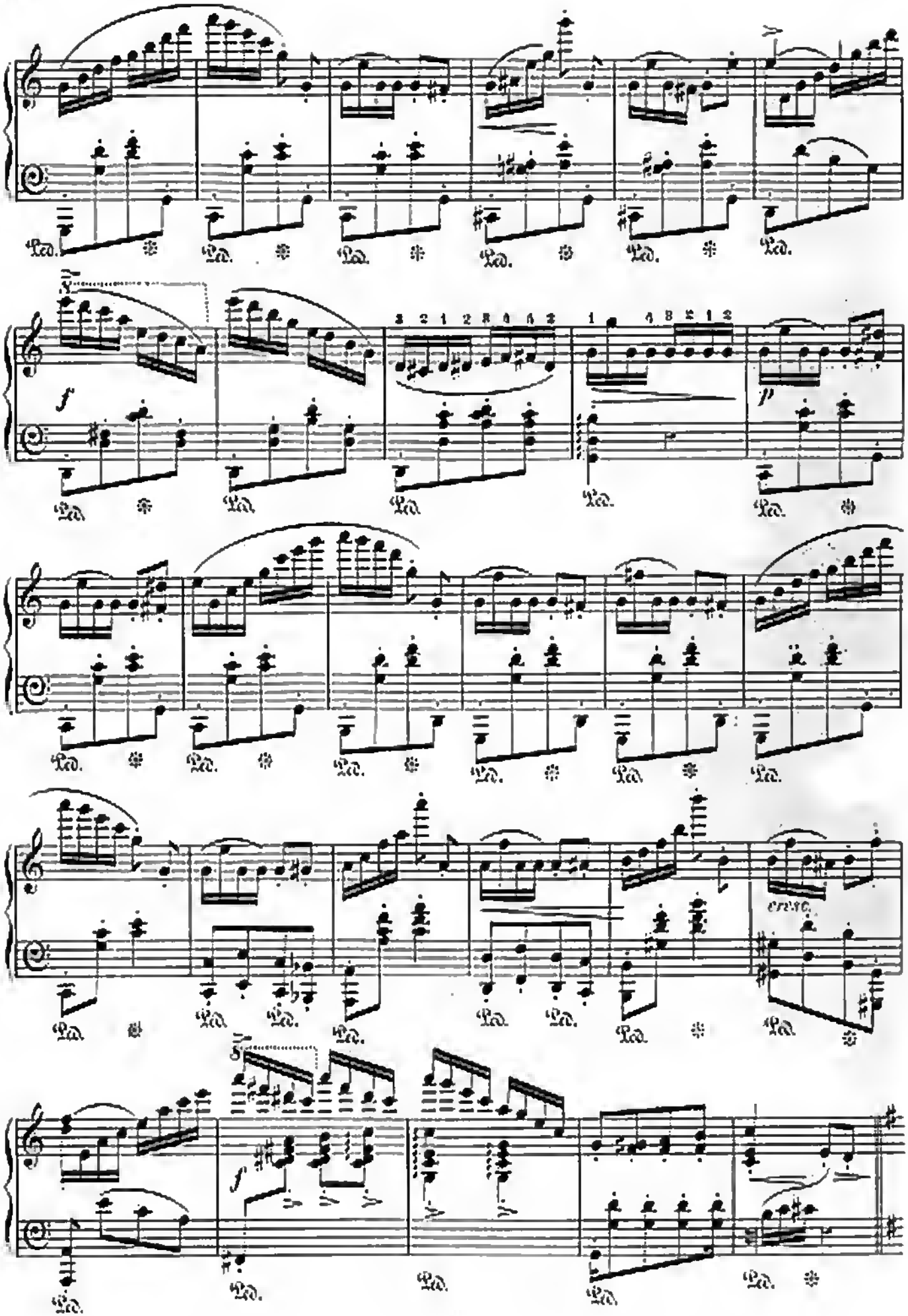
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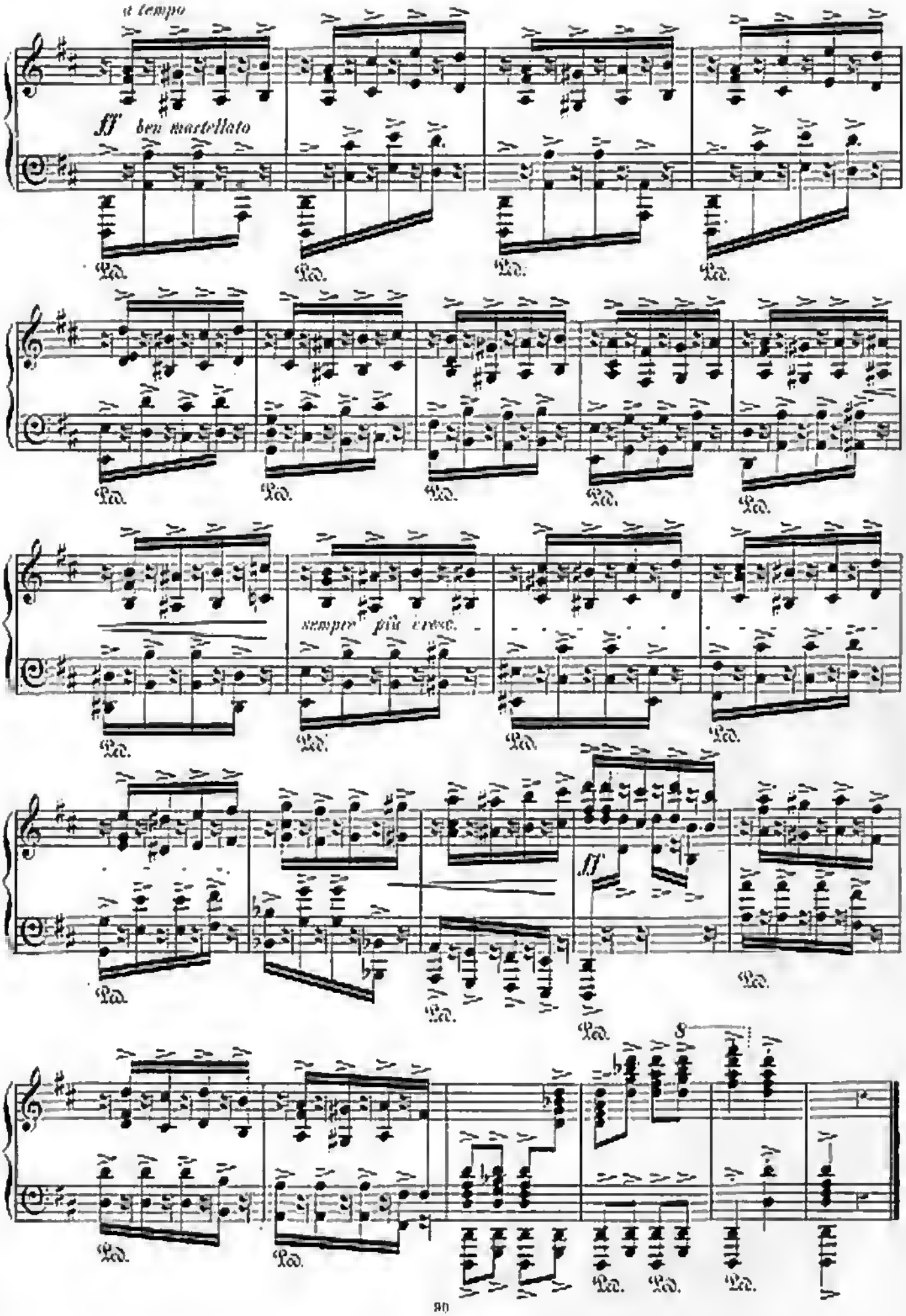
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